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THE COLORADO COLLEGE CONFERENCE ON ADVANCED PLACEMENT IN ART.

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THE THREE-DAY CONFERENCE MET TO DISCUSS THE POSSIBILITY OF APPLYING THE CONCEPT OF ADVANCED PLACEMENT TO ART, AND TO CONSIDER SUCH TOPICS AS (1) THE NATURE OF SECONDARY SCHOOL ART PROGRAMS, (2) BASIC ART COURSES IN COLLEGES AND UNIVERSITIES, (3) EXISTING CORRELATIONS BETWEEN SECONDARY SCHOOL AND COLLEGE ART HISTORY PROGRAMS, AND (4) EXISTING CORRELATIONS BETWEEN SECONDARY SCHOOL AND COLLEGE STUDIO ART PROGRAMS. IT WAS CONCLUDED THAT (A) ART IN THE SECONDARY SCHOOLS IS TOO FREQUENTLY CONSIDERED A MANUAL ART AND THUS IS NOT GIVEN TO SUPERIOR STUDENTS, (B) ATTENTION MUST BE PAID TO THE DISRUPTIVE SPLIT WHICH OFTEN OCCURS AT THE UNIVERSITY LEVEL BETWEEN BASIC STUDIO PROGRAMS AND INTRODUCTION TO ART HISTORY COURSES, (C) THERE ARE ALMOST NO ART HISTORY PROGRAMS IN THE SECONDARY SCHOOL, A FACT WHICH COULD BE CHANGED BY ADVANCED PLACEMENT, AND (D) A CORRELATION COULD BE ESTABLISHED BETWEEN SECONDARY SCHOOL AND INTRODUCTORY COLLEGE STUDIO ART PROGRAMS. IT IS RECOMMENDED THAT (1) APPROPRIATE ACTIVITIES BE PLANNED TO DEVELOP ADVANCED PLACEMENT COURSE DESCRIPTIONS AND EXAMINATIONS, (2) A NATIONAL ADVISORY COUNCIL BE FORMED FROM THE PARTICIPATING AGENCIES AND INSTITUTIONS, AND (3) MORE INFORMATION BE SECURED ABOUT SECONDARY SCHOOL, COLLEGE, AND UNIVERSITY FOUNDATION ART PROGRAMS. (AW)

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THE COLORADO COLLEGE CONFERENCE ON ADVANCED PLACEMENT IN ART

Cooperative Research Project No. 6-8328

Bernard Arnest
James N. Trissel

Colorado College
Colorado Springs, Colorado

1966

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U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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Arnest Trissel	Bernard P. Arnest James N. Trissel
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The Colorado College Conference on Advanced Placement in Art

An Abstract of the Conference Report

The Conference, initiated and conducted by The Colorado College and sponsored by the Arts and Humanities Program, United States Office of Education, was held October 13, 14, 15, 1966 at Colorado College to discuss the possibility of applying the concept of Advanced Placement to the field of art. The following participants contributed to the three day discussion:

Bernard Arnest, Professor of Art, Colorado College
Kenneth R. Beittol, Professor of Art Education, Pennsylvania State University
Helen Bidwell, National Foundation on the Arts and Humanities
Howard Conant, Chairman, Department of Art Education, New York University
Elliot W. Eisner, Assoc. Prof. of Art and Education, Stanford University
Douglas Freed, Assoc. Prof. of Psychology, Colorado College
John Gardner, National Foundation on the Arts and Humanities
Don A. Green, Director, Arts and Humanities Program, Colorado Springs
Harlan P. Hanson, Director, Advanced Placement Program, College Entrance Examination Board
Harold Haydon, Director, Midway Studios, University of Chicago
Bartlett H. Hayes, Jr., Director of Addison Gallery of Art, Phillips Academy, Andover
Harlan Hoffa, Art Education Specialist, Arts and Humanities Program, Office of Education
Charles R. Keller, Director, John Hay Fellows Program
Ervin Nowicki, Teacher of Art, Whitefish Bay High School, Milwaukee
William Pierson, Jr., Professor of Art, Williams College
James Trissel, Assoc. Prof. of Art, Colorado College
Edward Warren, Assistant Director, Advanced Placement Program, College Entrance Examination Board

Procedures: After a discussion of the Advanced Placement Program itself the Conference considered the following topics and their attendant problems:

The Nature of Secondary School Art Programs.
Basic Art Courses in Colleges and Universities.
Existing Correlations Between Secondary School and College Art History Programs.
Existing Correlations Between Secondary School and College Studio Art Programs.

Summary of Major Conclusions:

The Nature of Secondary School Art Programs

It was concluded that currently secondary school art programs are designed either as general art courses offering a student exposure to diverse media or as basic design courses which are thought essential to more advanced work.

The consensus as to the nature of these offerings was generally inconclusive. Art in the secondary schools is too frequently considered a manual art, the classes are used as a dumping ground for students of lesser abilities, and, currently, college preparatory work excludes art from the programs of better students. All too infrequently do the secondary schools offer a progressive sequence of courses designed to further critical understanding or visual literacy.

It was agreed, however, that the extending of Advanced Placement to art would have an ameliorating effect here as it has had in other fields of study.

Basic Courses in Colleges and Universities

In virtually all colleges and universities foundation courses are divided between basic studio programs and introduction to art history courses. There was substantial discussion of the disruptive split that too frequently develops between studio and art history on the university level. The question was raised whether an earlier orientation and coordination in both areas might help affect this condition.

Correlations Between Secondary School and College Art History Programs

There are almost no Art History Programs per se in the secondary schools. This fact, however, does not imply that a survey type course could not be well taught on this level. Again, it was noted that the establishment of advanced placement could act to further courses in this area.

Introductory art history courses on the college level follow a

more or less predictable pattern. Although the conferees had some serious reservations about the nature of such courses, it was agreed that their prevalence could lend itself to advanced placement in this area of study.

Existing Correlations Between Secondary School and College Studio Art Programs

It was agreed that an initial correlation between secondary school and introductory college studio art programs could be ostablished. The major task would be the finding of a broad common ground of agreement.

A central problem in studio art is the one of adequate testing -- the test being the bridge on which the correlation is maintained.

Numerous suggestions were put forward, but it was agreed that the problem of test research be deferred until more information could be gathered from high schools, colleges, and universities.

Major Recommendations of the Conference.

The Conference unanimously recommended that the concept of advanced placement be extended to the field of art. Such an adaptation would have a beneficial effect on both secondary school and college art programs.

Toward furthering that end it was recommended that the following steps be taken:

1. Form a national Advisory Council from the participating agencies and institutions represented at the Conference.

2. Secure more information about secondary school, college and university foundation programs in art.

3. Plan and initiate appropriate activities to develop Advanced Placement course descriptions and examinations.

4. Construct an interim proposal to be submitted to the Arts and Humanities Program, Office of Education. This proposal should be submitted prior to December 31, 1966.

It was recommended that an operational time table for these activities be established.

Professor Bernard Arnest was asked to act as temporary chairman to (1) form an Advisory Council, (2) establish a time table for implementation and (3) write a new funding proposal.

The Conference adjourned.

REPORT OF THE COLORADO COLLEGE CONFERENCE ON ADVANCED PLACEMENT IN ART. OCTOBER 13, 14, 15, 1966, COLORADO SPRINGS, COLORADO

Thursday, October 13 - Morning Session

Professor Bernard Arnest opened the Conference with a general welcome and thanks to the participants for their attendance and gratifying support. He then outlined the genesis of the Conference idea noting that although an original proposal to the Ford Foundation had been declined some eight years ago we might now be meeting at a more propitious moment, judging from the general enthusiasm which the Conference idea had inspired.

Professor Arnest also urged the Conferees to consider, should this Conference prove positive in its recommendations, the further steps needed to implement Advanced Placement work in art; among them:

a. construction of course descriptions and tests
b. a pilot program
c. a general A.P. program
d. seminars for A.P. art teachers

Professor Arnest closed his remarks with quotations from recent statements by Professor Elliot Eisner and Professor Howard Conant regarding the need for new approaches in art education at all levels.

The Advanced Placement Program.

Dr. Charles R. Keller gave a brief history of the development of the original A.P. work in American History, (a development in which he played a leading role) noting that the original effort was confined to a reasonably small group of participating colleges, universities, and high schools. The rapid acceptance of the A.P. concept, and its expansion into other disciplines hinged on the latitude of the course descriptions and the more than occasional conferences necessary to re-evaluate and adjust the A.P. tests themselves.

Dr. Keller said that much of the success of the program could be attributed, as well, to the way in which the tests were handled. After having been read by the College Board staff of readers they were then passed to the colleges from whom credit was requested. Each college received the examination itself, a description of the A.P. course and the comments of the reader.

Dr. Keller concluded with the observation that the Advanced Placement Program had produced some remarkable changes. It had

served:

to raise the level of secondary school education generally,
to help keep good teachers and attract others,
to improve libraries, laboratories and other essential facilities,
to integrate curricula,
to help break down the existing barriers between colleges and secondary schools,
to stimulate colleges and universities to reconsider their own programs.

Questions and further contributions:

It was asked whether or not A.P. work had a tendency to "use up" the supply of qualified teachers. Dr. Keller said it was necessary to provide a means of training or retraining (and priming) teachers. To this end, conferences and summer institutes were very valuable. There are, however, many teachers ready-to-go and A.P. courses not only give them a tremendous stimulus for teaching but also help them focus more precisely on what can be taught.

Professor Freed asked for more specific information on kinds of tests and their means of validation. It was stated that essay tests were, with few exceptions, standard. The original committee to establish these tests consisted of:

3 college consultants
2 high school consultants
1 testing specialist
1 chief reader

Dr. Hanson: Validity depends on a cumulative experience, based on time and use of instruments. Testing items must be continually reexamined. Dr. Keller suggested that an overview and supervision of the entire process by a single individual was a good idea -- i.e. an overview from the point of view of the <u>field of study</u>.

The original items were not pretested, but a wide choice of items was permitted. Individual teachers were invited to comment on the tests and on individual items.

Freed: How many read a single exam?

Hanson: At least two readers in English, one in history -- remembering that the tests are read again at the college the student attends.

There followed a discussion of the experience of the program in terms of successful testees. The exams are now graded on the

following basis, 5 (highly qualified) through 1 (no recommendation).

Currently 70% of all testees score 3, 4, or 5. The question of standards is vital. To make the tests too easy devalues the program; to make them too hard discourages it.

Students who have not taken the A.P. course may take the test but the preponderance of successful candidates comes out of A.P. courses.

Dr. Conant raised a series of reservations at this point. He was disturbed, he said, by the emphasis on examinations and grades in the arts, by the fact that art was suffering from subject isolationism, by the fact that all secondary school teachers are not adequately prepared. He suggested a one year moratorium for in-service training and a rebuilding of school facilities during that period. He was concerned that A.P. tests would be made to fit current lines of testing and art would be last in the process.

Considerable comment followed. Professor Hayes suggested that at least two types of tests would be essential -- tests of skills, tests for information.

It was suggested that one must work to a substantial degree with what actually exists in the field rather than what is possible over the long run.

Professor Eisner outlined several areas of consideration in the field, areas which <u>might</u> be testable:

1. development of skills leading to production.
2. development of understanding -- i.e. theory and esthetics.
3. development of criteria leading to criticism.
4. general historical and cultural problems.

Testing could take place ultimately in all these areas, but a start needs to be made now, a "handle" found.

Professor Conant suggested that perhaps <u>teams</u> of teachers could cope with the total problem, "total art."

Professor Arnest said that it was his understanding that A.P. courses were a means of elevating the present situation and that synthesis could be a later development.

Professor Hochman (conference observer) added that A.P. courses have proved to be a vital third force in education which has worked against the established patterns of institutions, helping to revitalize all levels.

Professor Hayes added that with regard to testing, the cognitive was, of course, not the chief or total concern, but was still very important because the idea was unique at this time.

Professor Eisner agreed that subject (academic) courses in art history and criticism would, in his opinion, be valuable at the secondary school level.

Dr. Gardner stated that had English A.P. attempted to be total it would have been rejected at the onset. As things now stand A.P. English has been valuable for all.

Mr. Green asked whether or not there might not be a common tendency to teach to the test. Mr. Hochman said that A.P. History has not shown this to be the case, rather the whole tenor and tone of teaching itself has been raised.

Professor Arnest said that it was necessary to ask whether a common body of knowledge, a common vocabulary and history of thought existed in the field of art.

Mr. Nowicki said that at the present moment college preparatory requirements are squeezing art out of the curriculum. High school counselors do not advise it for better students because it is not applicable to college entrance standards.

Professor Eisner said that, of course, A.P. work in art would change this. We exist in an extremely political situation in which the best results might well be obtained through an initial specific development and its "ripple effect" i.e. the improvements and further developments that result.

Thursday, October 13 - Afternoon Session

Secondary School Art Programs.

The afternoon session was opened by Professor Eisner with a summary of the following statistical data:

I. Diversity of Art Programs
   1. General art in 90% of the schools
   2. Art for Problem Students
   3. Humanities and art history for the gifted

II. General Art Courses Take Two Forms
   1. Wide exposure to diverse media
   2. Design orientation as preparation for advanced work

III. Art Requirements
   1. Art major offered in less than 40% of secondary schools
   2. 53.6% secondary schools offer art courses

3. Schools offering art had 15% of the students enrolled in grades 10-12
4. Less than 25% of high school students take one year in art
5. Of large high schools 14% require art for graduation
6. In 1961-62, 15% of high school students elected art

IV. General Curriculum in Art
1. General Art 90%
2. General Crafts 30%
3. Drawing and Painting 30%
4. Art Appreciation 22%
5. Ceramics 21%
6. Graphics 18%
7. Metal and Jewelry 16%
8. Sculpture 11%
9. Commercial Art 7%

V. Expenditures for Art Materials
1. Median amount per pupil per year $3.72
2. Indiana elementary schools $.92
3. 26% of schools have students buy materials

VI. General Statistics
1. More than 2/3 of the small secondary schools with enrollments of under 300 failed to offer art
2. Trend is to offer more art--more schools adding art than dropping art
3. Most art curricula are general in character
4. Art appreciation and art history are seldom taught
5. Art is primarily a special interest subject selected by a minority of students.

Professor Eisner emphasized that although art, generally, was on the increase as a curricular offering, art history, theory and criticism were seldom taught. He also emphasized that there is and has been a dearth of significant testing instruments in the field of art.

Professor Eisner then presented specimen copies of the Eisner Art Inventory, a series of 3 tests designed to test the lowest levels of cognitive knowledge and ability. He also presented a sample of the scores earned by students who have taken these tests. In brief, these scores are very low.

Mr. Nowicki added that the general conception of art among laymen, students, and school administrators is one of manual and manipulative skills.

The more complex aims, attitudes and ambitions of the visual problem are too frequently hindered by this attitude, and art teaching is too frequently canted toward the accomplishment of

a finished product. The development of larger conceptual and perceptual abilities is lost.

Mr. Green opened his remarks by giving a description of the advanced high school art student -- an individual too frequently thought out of the mainstream of regular school activity.

Also, the art teacher himself is faced with a number of serious problems:

1. He often has large numbers of poor students; art classes are a "dumping ground."
2. The art teacher is given many extra duties (i.e. posters, prom decorations, etc.) to justify his place in the school.
3. The teacher very often is a person of limited background, inexperienced, untraveled, etc.
4. The teacher is isolated from much of the intellectual activity of the school itself.
5. Finally, Mr. Green iterated Mr. Nowicki's statement that college preparatory work too frequently eliminates art from the better students' schedules.

Professor Conant introduced the following data on Secondary School art education:

The national average of art offerings is about two-thirds of an art course per school (15,126 courses in 22,833 schools).

Almost half of the secondary schools in the country offer no art courses (46.4 percent); but of these, 22.7 percent, report that they were unable to offer art courses because of the lack of a qualified art teacher.

Art history and/or appreciation is an offering in only one secondary school in ten.

Nearly two-thirds of the secondary school offerings are "general art" courses covering a variety of media without structured sequence and without specified content.

Less than 10 percent of schools offer a succession of specialized art courses.

The percentage of secondary schools reporting an increase in enrollment in art has increased to nearly 50 percent; but only about one school in six reports any increase in staff.

Less than half of junior high school students were enrolled in art, even in schools which offer art courses. But nearly half of the junior high schools (46.7 percent) do not offer art courses.

The size of school makes a notable difference in the art program -- generally the larger the school the more comprehensive the program; the larger the percentage of students enrolled; the more likely the chance of a specialized and sequential curriculum; the greater the likelihood of adequately prepared teachers and of longer class periods.

The median expenditure for supplies per pupil in the secondary school is $3.72 per pupil (compared to $4.50 for music). In addition, over one-quarter of the schools charge an art materials fee. About one school in twelve spends over $10.00 per pupil and about one school in fifty spends over $25.00 per pupil.

The ratio of art courses added to the curriculum to those dropped from the curriculum is more than 10 to 1 in favor of the added courses.

Basic Art Programs in the College.

Professor Pierson gave a brief review of the more common patterns found in the art curricula of colleges and universities.

He stated that there was often a sharp division between the disciplines of art history and studio, and that frequently this division seemed not merely sharp but antagonistic.

In serious art schools art history, based on a pattern established by German scholarship, is primarily concerned with the mechanics of the discipline: scholarly method, analysis of style, iconography, etc. On the other hand, the practice of art is pursued as a special way of life.

It is generally believed that the entering student must be taught from scratch as if he had had no previous training at all.

Professor Pierson suggested that far too frequently the problems of qualitative judgments are not put foremost and that the bright student is driven away from the field. The high schools could begin to provide the proper background for these students by introducing them to the immensely rich field of visual learning.

Professor Conant stated that professional art schools scant the study of art history, sometimes requiring as little as six hours of coverage. On the other hand there is a definite trend away from required studio work for art historians.

Professor Haydon stated that he believed some integration between practice and essential historical material to be obligatory.

Professor Arnest then asked for consideration of the following: It appeared that in substance both beginning art history and

basic studio courses which are taught in the colleges and universities could be effectively taught in the secondary schools under certain circumstances, and that a reasonable correlation might be established between the two.

Friday, October 14.- Morning Session

Correlations Between Secondary School and College Art Programs.

The morning session was opened by Professor Hayes who stated that 92½% of all high school graduates have no art and, as a consequence the effect of art training (i.e. visual training) on the society is negligible.

Professor Hayes then presented a course structure used at Andover, a course designed not to produce finished products but to increase the general student's visual literacy (Andover requires students to take work in either art or music). The course consisted of a correlation of several different aspects of the visual problem, i.e. art history, drawing, photography, 2 and 3 dimensional design.

The course is a highly structured program which has definable aims and offers the student a "controlled experience."

Professor Beittel in his presentation referred to certain of Professor Eisner's statistics. First, art history as such barely exists in the secondary school. Second, it is a mistake to assume that simple exposure (such as is found in the normal art history survey) encourages a critical capacity. Only practice in judgment (criticism) develops the capacity.

Third, studio courses which are in effect instruction in style do not change the student's patterns of thought. Style is simply a means of inducing "sophistication" into the student's work, but this in reality removes the student's affect from his interaction with the work. Meaning and feeling are divorced from the product.

In summation, all this would seem to suggest that art cannot be learned piecemeal and that some synthesis of history, criticism and studio is essential.

Professor Arnest asked if this analogy might be appropriate: a first course in art might be the investigation of the language of art, a second, when the student is prepared for it, the literature.

Professor Pierson suggested that in effect the secondary school should prepare the student, teach him the language. In instances where students do come to college properly prepared they are at an obvious advantage. Some leveling off and readjustment occur, but the original impetus is important. Also, too frequently the

fully prepared student tapers off because he is bored by the duplication he encounters in college work.

Dr. Keller added that A.P. programs in general have helped avoid duplication. They have improved all teaching -- secondary and college. The expense of good programs was a consideration with the first A.P. course, but that the expense was justified by the character and effectiveness of the courses.

Professor Conant asked what happened when a poor teacher tries to use a good course structure, a good program.

Professor Keller answered that obviously we need more and better teachers. But A.P. programs have helped the schools keep good teachers and helped create incentive for new teachers. Summer institutes have also been a good means of stimulating teachers, young and old. For the above reasons, art should "get into the stream."

Professor Arnest then asked whether it was impossible or advisable to construct and offer a survey of art history on the secondary level.

Professor Pierson said he believed such a course should be concerned with historical problems, but that the standard survey is deadly.

Dr. Keller said in reference to the above that the ideal might come in time, but that to begin it was necessary to set standards that are high but not too high. Such initial standards may not be entirely satisfactory, but that if the right situation is created better courses and higher standards will follow.

Mr. Warren said that, in theory, A.P. course descriptions can be as rigid or as flexible as wanted but, in fact, the characters of various course descriptions have been flexible and remain flexible in all cases.

Mr. Green noted that A.P. courses could well serve a variety of "types" of students: the general student, the student studio oriented, the student who wants both historical/critical studies and studio art.

Professor Pierson said that both studio and art history are necessary to all students.

Arnest: Is an A.P. course, then, to be a combined course and not separate courses?

Professor Freed asked that if such were the case could this be coordinated with the college situation.

Mr. Trissel asked whether or not an A.P. course description could be so written as to permit a variety of emphasis -- couldn't there be a range of approaches to the satisfaction of a test or part of a single test?

Dr. Keller suggested that a too elaborate course prescription would force on the schools a kind of course that colleges themselves don't have. The schools should not be asked to do something the colleges don't or won't do.

Friday, October 14 - Afternoon Session

Correlations between School and College Programs.

Professor Conant opened the afternoon session with an illustrated discussion of what he believed necessary to the development of studio art courses.

1. The student (and the course) must be directly related to the present and to original works of art. Schools should build their own art collections.

2. Studio courses should have an esthetic orientation, use visiting artists. A packaging of films, slide and art materials should be available to the schools. There are many new materials, including full sized reproductions, now available.

3. Studio production requires an abundance of external stimulation in the form of the above mentioned aids.

Mr. Nowicki added that a basic course need not result in drawings, paintings, etc. It should be a program of experiences that teach concepts. One must endeavor to create a philosophical base and thus provide the student with the tools with which he can define himself and his environment. Art should help inform us what it is to be human.

The basis for such a course is vision itself and the development of visual sensibility. The student needs not only to see but to be able to say what he has seen.

Professor Haydon said that a total program should begin with an "open studio" and progress through a complete range of more structured studies. Judgment and criticism should be developed early. Such a program could ultimately lead to advanced and separate courses -- the separation between studio and art history could occur naturally at the end of such a program.

Arnest then asked what would be the necessary beginning steps.

Dr. Keller said the following steps were essential:

1. secure information about their beginning courses from selected colleges and universities.

2. secure information about current secondary school programs.

3. then, this or a like group, write a proposal to be submitted to the College Entrance Examination Board. This proposal would include a course description (or descriptions).

4. then, there would be need for an Examination Committee and periodic conferences.

A question was asked about how such steps would be funded.

Mr. Hoffa went on record in support of the development program in addition to the initial conference.

It was pointed out by Mr. Warren that once operational the funding became the problem of the College Board.

Saturday, October 15 - Final Session

Objectives and Recommendations.

This session opened with a reading of a statement drawn up by Professor Arnest and submitted for approval to the Conferees.

"The Colorado College Conference on Advanced Placement in Art recognizes a serious need for correlating the study of art in American secondary schools and colleges. The Conference therefore recommends the formation of a National Advisory Council to develop an Advanced Placement Program in the field of art. The National Advisory Council will be composed of representatives of secondary school, college, and university art departments, and of related educational agencies such as the Advanced Placement Program of the College Entrance Examination Board, The National Foundation on the Arts and Humanities, and the Arts and Humanities Program of the United States Office of Education."

This statement was unanimously approved.

The question was then raised regarding the participation of the several professional organizations.

Professor Arnest asked whether the original Advisory Council should not in fact be kept compact.

Dr. Keller stated that in the formation of other advising groups

the question of the many professional organizations had not been raised, but that they had in fact been represented by individuals who had lines open to these groups.

Mr. Hoffa said that there will be a reasonably broad dissemination of the report of this conference and other relevant information through his office.

Professor Arnest asked if he might request that the members of this conference indicate to him in writing whether they would be available to serve on the next Advisory Council or, if unavailable, to recommend individuals who might serve.

Dr. Keller said that this was a fine step, but that it meant a slowing of the time-table for implementation. Couldn't this Conference begin now by suggesting a group of colleges and universities and selected high schools who might provide the information necessary to formulate a course description.

The following institutions were selected for a preliminary survey. These institutions would be asked to cooperate in the execution of the survey by the conference participant named in parentheses.

Colleges and Universities:

Colorado College	(Arnest)
Williams College	(Pierson)
Carnegie Tech.	(Hayes)
Yale University	(Arnest)
Harvard University	(Pierson)
University of Buffalo and State College of Education, Buffalo	(Conant)
Stanford	(Eisner)
Oregon	(Hayes)
Indiana University	(Hayes)
Illinois University	(Arnest)
Smith	(Pierson)
Carleton	(Arnest)
Oberlin	(Arnest)
University of California, Davis or UCLA	(Trissel)
University of Wisconsin (including Milwaukee campus)	(Nowicki)
University of Michigan	(Hayes)
University of Texas	(Pierson)
New York University	(Conant)
Duke University	(Arnest)
Utah University	(Arnest)
University of Washington	(Arnest)

Cornell University	(Hayes)
Princeton University	(Arnest)
University of Rochester	(Pierson)
University of Georgia	(Pierson)
University of North Carolina	(Arnest)
Brown University	(Pierson)
University of Connecticut	(Hayes)
Rhode Island School of Design	(Hayes)

It was suggested by Professor Hayes that a letter be sent to each of these institutions together with a report of this Conference; each letter should be covered by a personal letter from an individual conferee (as noted). The original letter should ask for information regarding the introductory programs at each institution.

A second list was then drawn up of selected secondary schools and it was agreed that each of these schools be asked for information regarding their individual art programs. Mr. Green suggested that these letters of solicitation be covered by a letter from Dr. Keller. Dr. Keller agreed to write such a letter.

Colorado Springs high schools
Denver (selected high schools)
Phillips Academy, Andover, Massachusetts
Mt. Graylock Regional High School, Williamstown, Massachusetts
West Irondequoit High School, Rochester, New York
E.O. Smith High School, Storrs, Connecticut
Palo Alto School System
New Trier Township High School, Winnetka, Illinois
Whitefish Bay High School, Whitefish Bay, Wisconsin
Evanston Township High School
Oak Park-River Forest High School, Oak Park, Illinois
Taylor-Alerdice, Pittsburgh, Pennsylvania
McLean High School, Fort Worth, Texas
Westminster Schools, Atlanta, Georgia
Walnut Hills High School, Cincinnati, Ohio
Welton High School, Welton, Connecticut
Ann Arbor High School, Ann Arbor, Michigan
University High School, University of Chicago
Melbourne High School, Melbourne, Florida
Norwich Free Academy, Norwich, Connecticut
Phillips Exeter Academy, New Hampshire
Newton South High School, Newton, Massachusetts
Newton High School, Newton, Massachusetts
Francis Parker School, Chicago, Illinois
Milwaukee County Day School, Milwaukee, Wisconsin
Williamsville High School, Williamsville, New York
McLean High School, McLean, Virginia

Putney High School, Putney, Vermont
Scarsdale High School, Scarsdale, New York
Salt Lake City High Schools
Midwood High School, Brooklyn

Professor Eisner raised the question of further funding.

Mr. Hoffa responded by suggesting a new proposal be submitted before the original contract lapses December 31, 1966. This could be an interim proposal and a more ample request could be made after the beginning of the new fiscal year.

Arnest: These, as I understand them, are the next steps in procedure.

1. Report of Conference. A report of the Conference will be sent to the Conferees for comment.

2. Letters of Inquiry will then be sent to colleges, universities and secondary schools, together with a report of the Conference.

3. An Advisory Council will be established and a special committee formed which will in turn submit a new proposal to The Arts and Humanities Program, Office of Education.

Professor Hayes moved that Professor Arnest be appointed temporary Chairman to implement these steps. The motion was seconded and passed unanimously.

Professor Pierson moved that thanks be extended to both Colorado College and The Arts and Humanities Program, Office of Education. There was unanimous agreement.

Professor Arnest stated his personal thanks to all members of the Conference, and the Conference adjourned.